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TRINITY OF COLOR

—OR THE—

LAW OF CHROMATICS

—OR—

HOW TO PAINT

ILLUSTRATED

BY OLIVER M. OLDS, III

An American Artist.

—AND—

DEDICATED TO THE FIELD OF AMERICAN ART

A Hand Book.

—FOR THE—

ARTIST, SCHOLAR, TEACHER, STUDENT AND ALL WHO HANDLE COLOR.

A TREATISE ON HOW TO PAINT PORTRAITS, LANDSCAPES,
FLOWERS, FRUITS, ANIMALS, ETC.

—IN—

OIL, WATER AND PASTELLE.

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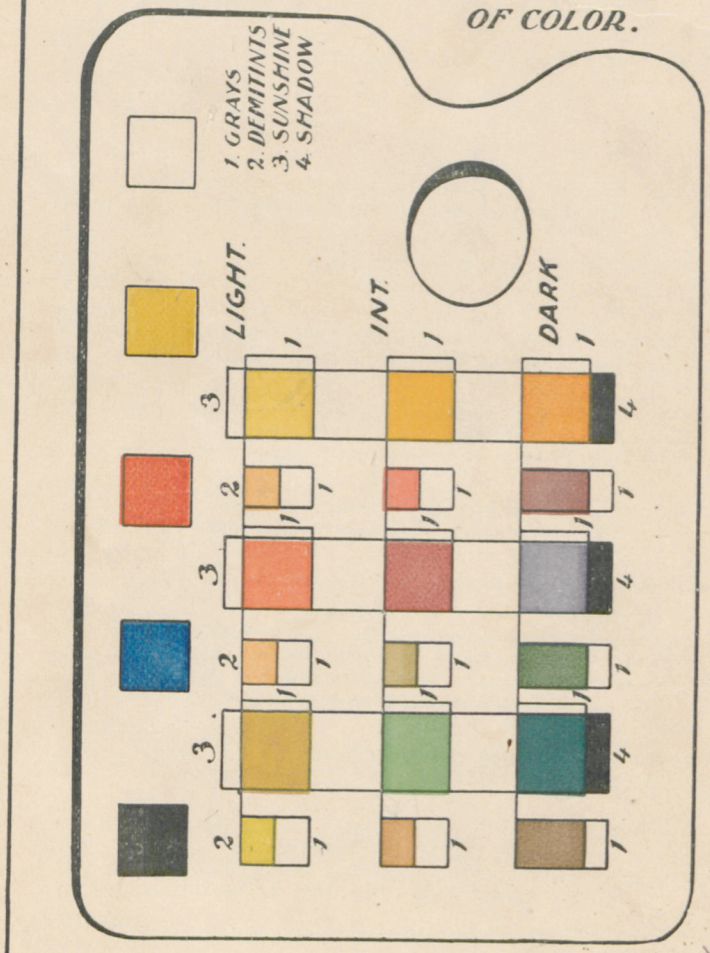
—BY—

OLIVER M. OLDS.

PLATE No 6

LIGHT FAMILY OF COLOR.



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MINNEAPOLIS, MINN., JUNE, 1892.

PREFACE.

TO THE READER:

With the frost of half a century gathering on the brow, and with more than a quarter century of practical study and teaching in the field of art, the writer has yielded to the importunity of his many students in various sections, and attempted to write in condensed form, upon the intricate and difficult subject, chromatics.

Gathering the fragmentary time we could secure from the pressing claims of a large class of students, we have written, not hastily, but from a practical test of the principles set forth in this treatise, covering a period of many years.

With a just pride we view the achievements of our students, many of whom have won their way to favorable recognition in the field of American art, both at home and abroad.

If in this work the writer shall have been instrumental in rendering aid to the artist, in his field of labor, or in making more clear the *modus operandi* of his work, we shall be content, and as we lay aside the pen and resume the palette, it is with a feeling of confidence in the possibilities of American Art.

Bidding our many co-workers God speed in this great field of labor, we remain your servant,

O. M. Olds.

LIGHT FAMILY OF COLOR.

Russet Purple demitint Gray improperly called Pink color

LIGHT FAMILY OF COLOR.

Russet Green demitint Gray, improperly called Canary color.

LIGHT FAMILY OF COLOR.

Purple Green demitint Gray, improperly called Tea color.

LIGHT FAMILY OF COLOR.

Russet Virgin Tint Gray, improperly called Buff color.

LIGHT FAMILY OF COLOR.

Purple Virgin Tint Gray, improperly called Lilac color.

LIGHT FAMILY OF COLOR.

Green Virgin Tint Gray, improperly called Apple Green color.

LIGHT FAMILY OF COLOR.

Compound Virgin Tint Gray, improperly called Melon color.

CHAPTER I.

LAW OF COLOR; ITS FIDELITY AND REALISM, AS CONTRASTED WITH LINE.

Without stopping to waste words in the controversy, of the different schools of art, we shall immediately proceed to the task of placing before the reader in a concise and practical form, the Law of Chromatics, or the use and abuse of the palette.

Our work is that of selecting and condensing from a vast field, and placing in a condensed, comprehensive, and practicable form, the *ultimatum* of the researches of artists and writers, who have devoted lives and fortunes to the field of art; to place before the artist and student, at a trifling sum, that which has required long and perplexing study, and an outlay of means, often beyond the command of the student.

To lay before rich and poor alike, at trifling cost, the vast resources of this great field, and in a clear and concise manner, to place before the reader the secrets of the masters as revealed in the law of color.

We said law of color, for color, like everything else in nature, is controlled by a fixed and unchangeable law, which the artist must recognize, and strictly adhere to in his execution, or meet with ignoble failure — the penalty of its violation.

It is commonly supposed that the artist, is a genius born with superior talent not possessed by other men; this

is the fallacy of ignorance. Artists are pre-eminently the creatures of education. The best artists are those best educated in art, and only such ever become masters in their profession. Art is a trick; art science the *modus operandi* of that trick. To be an artist then, one must be versed in the science of his work—must know his resources, and how to bring them into requisition.

First of all, then, a knowledge of the law of color stands pre-eminent. Even drawing cannot be correctly understood, until the student has become acquainted with the language and demands of color; for color talks louder than lines. For all objects which you essay to draw in all nature, are colored objects. Drawing, is writing out the form and character of colored objects; and he draws poorly, vaguely, who does not express, or at least imply, the language of the color of his object. Drawing then is a cripple, with limited resources, who may suggest, but can never reach the realistic in nature. Mono-chromatic writing or drawing then, can never reach realism; it must lean upon its twin-sister—color, for color can produce realism without lines, but the contrary; never.

In proof of this, glance at the sky, lineless or limitless space; there is realism without line, which is but one of a multitude of examples. If then, a single tint can describe what neither line or language can do justice to, what shall we say of the efforts of black and white essays, as opposed to the resources of the mighty field of chromatic realism.

It was an expression of Wm. M. Hunt: "When you paint a mug, do not paint a mug, paint something that stands for it," which was but a flimsy excuse of inability

to grasp the great ideal of art, Realism. We are told by others, on this same plane of thought; "do not paint nature as she is; suggest—leave room for imagination," and judging by their pictures, they do—most all imagination. As opposed to this view we affirm: paint nature as she is; when you paint a mug, make it look real—as though you could pick it from the canvass and drink from it. Dress nature in her own garments; paint her as she is, and do not say it cannot be done, for the hoary ages of the past proclaim it can, and jewels of this character are still displayed in the treasure house of art. What has been done, can still be done, brother artist; set the standard higher, and upon it in fadeless letters write, "Excelsior."

CHAPTER II.

CONFUSION IN THE FIELD OF CHROMATICS — CONDITIONS NECESSARY TO MAKE A PAINTING A WORK OF ART.

In entering the field of Chromatics we are met by dire confusion; color is called tint, and tint color,—by some everything is termed color. Color is called shade, and shade color; we hear of primary and secondary colors, of seven colors, of three colors, twenty-six rows of color, etc., etc.; and the painful feature is, that these terms are found with writers, and scholars, for which we have otherwise the most profound respect. We trust we shall be pardoned then, if we approach the field of chromatics, with, in some degree, an attempt at originality; in the arrangement of our subject.

Without entering the field of controversy, for the field of art has always been one of controversy, seizing upon common principles, which in the main stand endorsed, we shall endavor to present the perfected system of Chromatics, trusting to its self-evident character, to commend it to the common sense of the reader.

First, then, we would remark that the following condition must obtain in a painting to commend it as a meritorious work of art. Namely: it must first be pure, for a foul picture is like a foul character,—to be despised; and tints that are fouled in execution, or degraded in handling or mixture, are of this character. It must be soft and

LIGHT FAMILY OF COLOR.

CHROME YELLOW.

VERMILLION.

ULTRAMARINE BLUE.

smooth, delicate, bold and clear; able to stand any light, to stand distant or close inspection without losing any of its values. Such pictures, and only such, are entitled to any merit as works of art. For a picture that cannot stand inspection, is like a person whose character will not stand inspection,—wanting in value.

Those miserable efforts called broad-style; hard, uncouth daubs, with their horny masses of color pigment, or putty rather. Coarse, meaningless, and foul, are to be despised, as we would despise a foul, shabby, shiftless person.

We are surprised that people, otherwise of refinement, should permit such hangings on their walls, much rather pay fancy prices for them.

When men will pay from twenty to sixty thousand dollars, for a miserable daub, and decry, the very elements of art excellence, it is time to call a halt.

Did such people but know the deception practiced upon them, in these single coated, putty knife, executions, they might be less willing to pay a thousand dollars a day, for the services of such *eminent* born genius.

CHAPTER III.

VEHICLE.

We sometimes hear the remark: "I use no vehicle in laying my tints;" such a remark could only be expected of artists, who are ignorant of the chemistry of the palette. For he knows little, who does not know, that the oxides, sublimates, earths, and vegetables that enter into the composition of color, and are amalgamated into, and placed in juxtaposition to each other on the canvass; unless supported by a vehicle, that will modify and restrain their vicious character, must expect speedy and certain ruin to his coloring as a result.

On this point we consider the best vehicle to be plain Megilp, made of mastic varnish and raw linseed oil, or some vegetable oil.

Megilp that has dryers as of sugar of lead, litherage, etc., in its composition, should be discarded. No Megilp is fit for use until ripened by age, until it has become candied. Of commercial Megilp, Windsor and Newtons is the best; all other brands should be discarded—they are unreliable and worthless.

As far as practicable, the artist should prepare his own Megilp. We have only to offer in defense of this position, a comparison of those pictures, which have stood the test of time treated thus, as opposed to those which have been executed on a different plan.

INTERMEDIATE FAMILY OF COLOR.

YELLOW OCHRE.

VENETIAN RED.

PERMANENT BLUE.

CHAPTER IV.

TRINITY OF COLOR—CHARACTER OF WHITE AND BLACK—CHARACTER OF COLOR—CHARACTER OF TINT—DISTANCES—REASON OF THE ARRANGEMENT OF THE PALETTE.

There are but three colors in this world:

Yellow, Red and Blue.

Not another color can be found of any name or nature. There are no secondary colors—just three, and only three primary, and sole possessors of the field. Three; Yellow, Red and Blue. The law of color is *triune;* it is trinity of color. Three-fold in its character, it is governed by a three-fold law.

With these three colors only, the artist must produce everything his work requires.

This is his stock in trade.

There is not another thing called color, that is not derived from these by admixture.

When you admix two or more colors together you destroy them. Their identity is gone—they are no longer colors.

Mix yellow and red together, you no longer have yellow, you no longer have red; you have destroyed the identity of both. Color, as such, is destroyed. You have got as a result, something else,—that something else is tint.

Tint is not a color.

Tint is half-color; russet virgin tint is the result. Virgin tint or pure tint because it is made from color.

Again, there are but three tints — Russet, Purple, and Green.

Russet, made from yellow and red; purple, made from red and blue; green, made from yellow and blue. And these three tints are all that can be found in nature, or made from color.

Flour and water mixed together make dough; dough is no longer flour.

A negro and white person marry, the product of that union is no longer negro; no longer white.

Human nature is there, but its character is changed. So with color, when admixed it is no longer color, and yet it retains the character of its nature, which has been changed to another complexion and condition, compound in character.

Hence, color is not tint, and tint is not color, and whoever calls it color, calls it by a vague and improper name.

White and black are not color. White is the product of color in motion, or the radiance thrown off from color when in rapid transit. Color at rest, does not produce white.

Wherever you find pure white, you will find it the product of motion or action.

Oxide of lead is produced by the action of acid on lead, etc.

Being the radiance thrown off from color in motion, it is light; being born of action, motion, it is life.

For action, motion, is life; this being its character then, its language is life and light, and this is the language it will maintain in the court of your canvass.

For this reason it is placed upon the top of the palette, and white constitutes the top of the palette because of this language.

Yellow is placed next to it in order, because being the color most full of life and light, it takes its position at the head of the class.

Red being the intermediate color of nature, is placed next in order; its character is intermediate, with less of life and light, it occupies the intermediate position on the palette.

Blue, the shadow color of nature, is next in order, for it has least of life and light,—I said shadow color for all the shadowy distances in nature, predominate in blue, and no other color ever does predominate, in extreme distance, under any circumstances.

Black is the compound of color. Yellow, red and blue mixed together in proper proportions make black.

There is not a black upon earth that cannot be duplicated by the compounding of colors.

Now when you compound together two or more of your colors, you destroy your colors; but produce something else, hence black being the compound of all the colors is born of a dead parentage. Its parents, the colors, gave up their life to produce it; hence it is the child of death. Black being the offspring of death, its character is death, its language is death; hence it constitutes the bottom of the palette.

We travel then from life to death through our palette. This arrangement of our colors constitutes a palette.

The colors, so arranged are the palette, and this is the reason of their arrangement.

A palette, then, is a family of color—an unbroken family circle. And a family of color is a palette.

Add anything to, or take from this group and you destroy its perfection.

You can never paint a perfect nature with an imperfect palette. Perfection must be painted with perfection, or you never attain realism in your work.

Again, we never paint with color. There is not such a thing as a blue sky, a white flower, a red or yellow one on earth.

The blue sky is purple, the yellow flower, russet; and there is either blue or yellow in a red one.

There is whiter than snow, for snow is gray.

Color is the artist's bank stock, upon which he makes drafts but does not use the principal.

DARK FAMILY OF COLOR.

RAW SIENNA.

INDIAN RED.

PRUSSIAN BLUE.

CHAPTER V.

LANGUAGE OF THE PALETTE—TINTS, DEMI-TINTS, GRAYS, ETC.—FORE-GROUNDS, MIDDLE-GROUNDS, DISTANCES.

The language of the palette, then, is as the language of Nature; it is the voice of Nature in miniature. For instance, yellow, which is most full of light and life is nearest the sun, for sunlight is the product of color in motion; the three colors of the palette thrown off into space from the hot disk of the sun, produce the bright sunlight about us, we call light. Hence white is to the palette, what sunlight is to the world.

The arrangement of the palette, is the arrangement of nature itself; this cannot be successfully controverted.

The whole field of science, stands upon, or is supported by the palette.

The palette is the mother of science; it is nature in miniature.

Yellow then, standing next to white, stands next to light. And whatever stands nearest to Life and Light in its nature, stands nearest the eye, nearest the heart.

Hence, the language of yellow is, "I am near you." For this reason it predominates only in the fore-ground of your work, and is never found in distances.

Yellow maintains this character and language in the tiny flower, the setting of a ring, in every token, everywhere, its language is, "I am near you."

Remove yellow to extreme distance and it becomes blue or purple, and is lost in shadow.

Red, the intermediate color of nature, while it mingles into, never predominates in fore-grounds or distances; its language is that of indifference; in every flower, in every token, in every object this is its character, language and sentiment wherever found.

Blue, the shadow color of nature, never predominates in middle-grounds or fore-grounds.

It is farthest from life and light, farthest from the eye, and farthest removed from sentiment.

Its language is that of diffidence, retirement and distance.

Trinity of color, the arrangement of the palette.

Tints are made from the admixture of two colors, and are called Virgin tints—they are the first born of the palette. There are but three; Russet, Purple, and Green, arranged in this order upon the palette:

Russet, made of Yellow and Red, Lightest.

Purple, made of Red and Blue, Darkest.

Green, made of Yellow and Blue, Intermediate.

Russet takes on the language of Yellow, Purple of Blue, Green of Red, but in a more modified manner. Search the whole universe you cannot find another tint—there are but three.

See *plates 3 and 5.*

A demi-tint is composed of two tints mixed together, they are the grand-children; there are but three in the order named.

Russet Purple, intermediate—language of Red.

Purple Green, shadow—lauguage of Blue.

Russet Green, lightest—language of Yellow.

Again, when we admix the three colors, tints or demi-tints we have compound virgin tint, or broken tint, or feeble or sick tint, and this is as far as color can be admixed.

Grays.

White added to any tint makes gray; we class them as follows:

Russet virgin tint gray.

Purple virgin tint gray.

Green virgin tint gray.

Russet Purple demi-tint gray.

Purple Green demi-tint gray.

Russet Green demi-tint gray.

Compound virgin tint gray.

CHAPTER VI.

DEAD COLORS, BLACK AND WHITE PICTURES, GRAVEYARDS, HIGH LIGHTS AND SHADOWS—HOW TO MAKE SUNSHINE AND SHADOWS IN TINTS—THE LAW OF MIXING TINTS.

Dead colors:

These are Brown, or dead Red; Bronze Green, or dead Yellow; Blue Black, or dead Blue.

Black added to the colors kills them; they become dead corpses, and can only represent dead objects when applied to the canvas.

The law of the palette demands that we take a kind to paint its kind.

If I take a dead dog, and place it on the canvas, it is a dead dog still; if I take a dead color, and place it on the canvas, it is a dead corpse still. O! ye art critics.

When you take the gold coffin, the frame, and fill it with dead corpses, *dead colors*, and hang it in the parlor, is it not *grand*, a catacomb of the parlor. What refinement!

For a dead color is as really a dead corpse as a dead person, and a frame filled with dead color is a graveyard.

The language of Black is death; it is death on the door knob in the house of mourning, it is death in its nature, it is death in the palette; and whatever it touches it kills. O! ye Black and White picture makers; your pictures are charnel houses, they can never reach the realistic language of living tint, for a pigment whose character is death, can

DEAD COLORS, OF LIGHT FAMILY.

BRONZE GREEN.

BROWN.

BLUE BLACK.

never communicate the language of life. A dead tint talks death, a living tint talks life; they express the language of their character. A dead person cannot represent a living one, neither can a dead tint represent life.

Trinity of color is the character of the Palette.

There are three colors.

There are three tints.

There are three demi-tints and three classes of gray.

Virgin tint gray, demi-tint gray, compound Virgin tint gray.

Compound Virgin tint is sometimes called Composit Brown, but there can be no Brown without the presence of Black; in other words, Black is the shadow end of compound virgin tint, for all tints have three sides to them; light, intermediate and dark.

The light end is sunshine when white is added, or the most luminous part.

The intermediate part is the local tint, or the part where the two colors are equally proportioned as regards their relative strength.

The dark end is shadow.

To illustrate, Yellow and Red mixed together so that neither color preponderates makes russet, add more Red and you drive it down until it looks Red, it is the shadow of that tint, the dark end, it looks Red, it is not Red, there is a trace of Yellow in it; and that trace of Yellow makes it russet.

Add Yellow until it looks Yellow, it is not Yellow, there is a trace of Red in it, it is russet, light side of the scale.

And these three changes are all that is necessary in painting any object with any tint.

For instance, an orange is a russet object, that is some of them are, the local color is russet, intermediate part of the scale.

The high lights, light side of the scale; the shadows, dark side of the scale.

The local color must be russet, the sunshine must be russet, the shadow must be russet, for a russet object cannot possess a green shadow or throw off one.

A green leaf has a green shadow, a gray object a gray one.

This is true also of sunshine that falls upon an object, it is controlled by the local color of the object, and is incorporated into it.

Hence the sunshine of an object is found at the light end of the scale, of the tint of that object. And its shadow at the dark end of that tint.

The shadow of an object must be made of the shadow end of the tint of that object; no other shadow will do.

Whoever says that a green object throws off a brown shadow misrepresents; therefore, whoever paints brown shadows in green trees, has lied with his brush, for he says nature puts brown shadows where she only puts green ones.

Again there is but one place in your tints where Black should be added, and that is the shadow end or bottom of the scale. (For black being shadow, shadow is the death of color, or that point in tint or color where it loses its identity; more or less as it is lost in darkness.)

If I add shadow to shadow it is still shadow, but if I add Black to any other part of my tint, I by this means kill my tint.

For shadow and sunshine, for instance, mixed together makes neither, it destroys both values.

Like begets like in the palette; if I mix shadow with shadow, it is shadow still, sunshine with sunshine, and it is sunshine still.

If I mix sunshine into an intermediate, I destroy the character of both, and perspective of color and its character and nature are lost.

Hence, the law of mixing demands that we mix shadow with shadow, intermediate with intermediate, sunshine into sunshine.

Any other plan of admixture is contrary to the law of color, and its perspective and language is destroyed.

CHAPTER VII.

REALISM OF THE MASTERS—HOW OBTAINED—HOW TO PAINT, DIFFERENCE BETWEEN THE ARTIST AND DAUBER—HOW TO PAINT WINTER, FALL, NIGHT, SPRING, SUMMER, ATMOSPHERE, ETC.—MATERIALS, QUALITIES OE THE COLORS, AND THE KIND TO BE SELECTED.

Realism of the Masters.

The very nature of the work of the artist is to reproduce in miniature, nature in her loveliness as revealed to the artist's vision; and as in all nature like begets like, so the palette governed by the same law, demands that you take a kind to paint its kind.

Paint life with life and it will be life; paint a corpse with a corpse and it will be a corpse.

Paint sunshine with sunshine it will be sunshine.

Paint shadow with shadow and it is shadow.

Paint spring with spring, summer with summer, winter with winter, night with night, fall with fall, and you have it, and by no other principle can you succeed.

The studio, as its name implies, means the place of study; in other words, the artist paints with his brains.

The difference between the artist and dauber is this, the one stops to think, then paints. The other paints and then stops to think.

The first question then with the artist is, what is the nature and character of the model or essay? Then turn-

ing to his palette, he selects the same in character and proceeds to execute; let us test this rule and its application.

Spring; what is it?

Answer, the birth of nature, the tints of spring then are little, tender, new born baby tints.

They must be painted with the first born tints of the palette, Virgin tints.

Midsummer; what is that?

Answer, the full womanhood of nature when she is at her loveliest and best.

Paint her with the fullness of the palette, all its resources are necessary.

Fall, that sickly, feeble, season of nature, when the leaves get sick and fall from the trees; paint it with your sick, feeble, broken tint; namely, compound virgin tint.

Winter, the death of the seasons, covered with its shroud of *death*, the snow.

Paint it with your dead colored grays and you have the beautiful snow, cold enough for the most fastidious.

Night, the death of nature, where earth is merged in the shades of evening until its resurrection in to-morrow's sun, is painted with dead tints, for *shade* is death. Shade of color is death of color. We should not say shade of color, but tone or complexion of color, for shade of color is death of color; or that point where its identity is lost in obscurity; you cannot read color in shadows.

Shade of color and death of color are synonymous terms.

Steer clear of the ridiculous, say tone or complexion.

Look about you, the trees are green to-day, the flowers look red, the violets look blue, you say.

Look again, it is night, silent night, the trees now are bronze green, the Reds are Brown, the Blues are Blue Black, paint them so.

I have seen paintings of night, with a sun in the sky in place of the moon; I have seen people who thought them works of art; the papers eulogized their excellence and spoke hopefully of the rising artist.

Moonlight is borrowed light, reflected light, dead light, paint it with dead colored gray, from the top end of the scale of your tint, and you will have moonlight.

Again I have seen pictures of snow and sledges drawn by Reindeer, with coarse daubs of gray to represent the frosty breath pouring out into an atmosphere of the tropics.

Men raking hay and sweating in the heat of harvest surrounded by an atmosphere that breathed of the polar regions.

Shades of the Masters! were these works of art?

A picture without atmosphere, is like a world without air; and the quality of the atmosphere must be faithfully described or the value of art is wanting.

Not only have we three colors, three tints, three demi-tints and three classes of gray, but we have the remarkable fact of three families of color; in other words, color, like tint, has the threefold quality, light, intermediate and dark.

Take Yellow, for instance; Chrome Yellow, the lightest pure Yellow, selected from a list of others prepared by

different processes and pigments, having in a measure the same complexion. It represents a class of light Yellows, as King's Yellow, Lemon Yellow, etc. All of which are readily obtained; as far as their complexion is concerned, by admixture of Chrome Yellow with different substances.

Chrome Yellow, light side of the scale.

Yellow Ochre, intermediate.

Raw Sienna, dark side of the scale and darkest Yellow known.

These are all Yellow but in different degrees of complexion.

A horse is a horse, whether it is white or black.

So Yellow is Yellow, whether it be light or dark in complexion.

Chrome Yellow, being the light side, Yellow Ochre the intermediate, Raw Sienna the dark, or shadow end of this color.

So of Red.

Vermillion, the lightest.

Venetian Red, the intermediate.

Indian Red, the darkest or shadow end of Red.

So of Blue.

Ultramarine Blue, the lightest pure Blue.

Permanent Blue, the intermediate, Prussian Blue, the shadow.

(Note.) Other colors standing in the same relationship as regards complexion, but made from different pigments, are not considered on account of their more vicious character or impurity. All of them will be found to classify on this plane, and are duplicated as far

as complexion is concerned by the above mentioned pigments. In other words, all other so called colors can be duplicated by the admixture of the colors we have selected, as far as complexion is concerned.

Does the reader question this position? We refer him to such writers as Chevereul on Color, M. Bouvier, and others who have entered more fully into the discussion of the analysis of color. Regular palettes.

COMPOUND VIRGIN TINTS, OF REGULAR PALETTES.

LIGHT FAMILY.

INTERMEDIATE FAMILY.

DARK FAMILY.

CHAPTER VIII.

REGULAR PALETTES, FAMILIES OF COLOR, COMPLEXION OF COLOR, CLIMATE, COMPLEXION IN PORTRAITS OR LANDSCAPES — REALISM IN ART — CARICATURE IN ART.

Complexion of color.

We have three palettes.

Light, intermediate, and dark family.

Each of these families or palettes being subdivided into tints, demi-tints and grays, as before mentioned. Namely:

Light or White family of color.

Chrome or King's Yellow.

Chinese Vermillion.

Ultramarine Blue.

Intermediate or Mulatto family of color.

Yellow Ochre.

Venetian Red, or Light red.

Permanent or New Blue.

Dark or Negro family of color.

Raw Sienna.

Indian Red.

Prussian or Antwerp Blue.

The light family is for painting white folks, whether it be people, fruits, flowers or landscape. For the analogy of the same law which classifies the different races of men will be found to apply in all these different directions.

It is the infallible law which must be recognized in order to excel.

There are white family of flowers, people, animals and localities or landscapes.

There is also the Mulatto quality, and also the Darky; they must be recognized by the artist and painted with a palette of their respective character.

Climate.

On this point we select a tropical climate; look at the atmosphere—it is hot, sultry, tan; the flowers, and fruits have a hot, tan, intense complexion.

We say of the vegetation, it is rank. Note it; hot, dark, tan, humid, sultry, rank, intense; can you not see that it is darky in all its qualities? Paint it with your darky palette.

Again we take a northern climate. The air is pale, clear, and cool; the vegetation is pale, clear, cool; so are the flowers, fruits, animals and men; paint them with the light, pale, cool, tanless palette, the Light family of color.

Take the semi-tropics—eternal spring; and everything will be neither light nor dark, it is mulatto; paint it with the intermediate family of color. When you paint flowers or fruits, paint them so that they will tell you by their complexion what the land of their nativity is; make them say, "I am a child of the tropics, or semi-tropics, or northern climate," or you have failed to enter the realm of the artist, or to commend your canvas to the claim of superior excellence. Take a portrait, if you paint it so one could not tell whether a negro or white

person were intended, or so that a person could not discern whether the model were blonde or brunette, wherein lies the merit of your portrait?

Then, whoever in landscapes, fruits, animals or flowers, violates this exacting law of the palette, and with indifference or abandon, disregards this fidelity to his subject, has misrepresented nature and clothed her in false garments, and is entitled to no consideration as an artist or genius; for he who essays to paint nature, should write out her character in fidelity and truth.

Anything short of this is but miserable caricature, it is not art.

CHAPTER IX.

LAW OF SUPPORT, THREE-FOLD CHARACTER OF COLOR, VALUES, PAUPER PICTURES.

Not only have we the three-fold character of color with its three palettes, but to paint so as to reach excellence we must be mindful of the law of support which underlies our work; for unless the law of support is carried out in its fullness in our execution, our work will be wanting in value.

It is a principle in color, as in all else in nature, that extremes support extremes best.

To make white exceeding white, paint it over black.

To make black exceeding black, paint it over white.

Take the carriage painter, say to him, "I want this carriage black." What does he do? Answer: puts white into the first coat; the support makes the work bear out better—makes the black, *blacker*. So of white, black added to the prime coat, makes white, *whiter*. For this same reason the laundry puts bluing in the white garment. So the artist must recognize this principle, if he would succeed.

For your palettes are paupers, they cannot support themselves. For instance, take the beggar in the street, he is a pauper, he conceives the idea of eating his own flesh in order to exist; the more he eats the worse off he would be; so of color.

Paint a palette over itself, it impoverishes it; three coats are necessary.

The plan is, first take the palette farthest from fact; follow with the next farthest from fact, finish with fact; by this rule, the first two palettes, smiling through the last, give values that cannot be obtained by any other means; and the three-fold law of support is secured.

To illustrate, I paint a negro.

First with the light.

Second with intermediate.

Last with the dark. You have now got a darkey and he has a soul.

And a portrait without a soul painted in it is a failure.

We select for our next the lightest type of the white race.

First, dark; second, intermediate; last, light family, and you have it.

Let us now paint an Indian or any of the copper-colored races, Italian, Egyptian, Mexican, Spaniard, etc.

They are neither white or black, but intermediate.

First, light family.

Second, dark family.

Third, intermediate family; or

First, dark.

Second, light.

Third, intermediate, according to whether they be light or dark complexioned in character.

The light family supporting last, gives lighter complexions; the dark supporting last, darker complexion.

The same is true of landscapes, fruits, flowers, or anything else.

To paint tropics.

First light.

Second intermediate.

Third dark. "Whew!" you say, "it makes me warm to look at your picture." And in no other way can you get this realism.

To paint semi tropics or polar regions the same rule as applied to portraits; and the same will be the result.

It is a universal law of color, and applies to everything we paint, in the animal, vegetable or floral kingdom.

When you paint a house, you do not get a trowel and plaster on a coat thick and rough to make it durable and pretty; three coats are considered necessary to a finish.

Why, then, should the so-called *artist*, gathering up all the resources of the palette, and mixing them in a conglomerated mass of foulness, sieze his palette, knife and coarse brush and attempt to broadstyle his way to fame.

Should we invite you to dine, and placing all the condiments of the table, butter, pepper, sugar, salt, vinegar, etc., and mashing them together, adding them to your desert, furnish you with a ladle to dine with, would you not feel highly insulted? Then why should you find words of commendation for such insults to the the field of art.

INTERMEDIATE FAMILY OF COLOR.

Russet Virgin Tint Gray, improperly called Buff color.

LOR.

alled Fawn color.

DARK FAMILY OF COLOR.

Russet Virgin Tint Gray, improperly called Fawn color.

DARK FAMILY OF COLOR.

Green Virgin Tint Gray, improperly called Nile Green color.

DARK FAMILY OF COLOR.

Purple Virgin Tint Gray, improperly called Robin's Egg Blue color.

INTERMEDIATE FAMILY OF COLOR.

Green Virgin Tint Gray, improperly called Light Green color.

INTERMEDIATE FAMILY OF COLOR.

Purple Virgin Tint Gray, improperly called Melon color.

INTERMEDIATE FAMILY OF COLOR.

Purple Green demitint Gray, improperly called Blue Granite color.

INTERMEDIATE FAMILY OF COLOR.

Russet Purple demitint Gray improperly called Fawn color

INTERMEDIATE FAMILY OF COLOR.

Russet Green demitint Gray, improperly called Tea color.

INTERMEDIATE FAMILY OF COLOR.

Compound Virgin Tint Gray, improperly called Terra Cotta color.

CHAPTER X.

BROKEN PALETTES — THEIR ARRANGEMENT, CHARACTER AND PLAN OF HANDLING, IN PORTRAITS AND LANDSCAPES — HOW TO READ AND PAINT NATURE — ART TEACHERS, BORN GENIUSES, AS OPPOSED TO SCHOLARSHIP — HOW VARIOUS LOCALITIES ARE PAINTED, AND WHY — FLOWERS, FRUITS, ANIMALS, ETC. — FALSE CRITICISM.

Not only are there three regular palettes, but these three may be subdivided into three others, called broken palettes, as follows:

Selecting Chrome Yellow from the Light family, Venetian Red from the Intermediate family, and Prussian Blue from the dark family, we have:

Chrome Yellow, Light family,

Venetian Red, Intermediate family,

Prussian Blue, dark family,

The Light or blonde family of the broken palette, for painting blondes.

Again,

Raw Sienna, Dark family,

Venetian Red, Intermediate family,

Ultramarine Blue, Light family.

This is the Dark or brunette family of broken palettes for painting brunettes.

Again,

Yellow Ochre, Intermediate family,

Indian Red, Dark family,

Ultramarine Blue, Light family.

Demi-brunette palette, for painting demi-blondes or demi-brunettes.

These are broken races of color in which one member has been taken from each palette, to form a new or broken race.

When a negro and white person marry, the product of that union is neither black or white, it is a broken race; intermediate palette of broken race of color must paint it, and nothing else will do that work.

A blonde lady marries a brunette husband, the product of that union is demi-brunette and demands a demi-brunette palette.

A light or blonde person marries one of somewhat darker complexion, the product is demi-blonde; it must be painted with demi-blonde palette.

Again we have subdivisions of these extremes, which are fully met by the law of support, for these palettes must conform to the same law which governs the regular palettes, in the matter of support, or your pictures will be paupers, and your work lack the realism of nature in its fidelity. For a pauperized palette can never produce realism, the law of support is demanded.

If, then, fidelity of color is necessary in painting a satisfactory portrait, "a point which must be conceded," by the same law then, the artist is bound to execute in all nature.

And this law which leads you in portraits, to paint tint for tint, hair for hair, eyes for eyes, flesh for flesh,

soul for soul, is as strictly demanded in all your execution; in all nature, or your work must ever remain open to just censure and criticism.

Neither does the field of art supply you with various ways and means, to arrive at the same results; the very characters, principle and law of colors, knows of but one mode of procedure, and that mode is founded in its very nature, namely: Trinity of color.

But how does this law of handling find its application in landscapes, fruits, flowers, etc.? Is there blonde and demi-blonde, brunette and demi-brunette here? We reply emphatically, Yes.

And the artist that cannot read thus and clearly distinguish these differences, should never attempt to paint a nature he cannot read, or attempt to instruct others in matters of which he himself is ignorant; neither should he pose in judgment on the merits of works of art.

What would you think of a teacher in the Public Schools, who did not know the A, B, C of common education, attempting to fill the place of instructer in the higher grades?

What shall we say, then, of those who, without the first principles of art knowledge, or a vague idea at most, pose as instructors of an art loving public?

We hope the time is not far distant when the field of American art will recognize the scholar in art, rather than born genius; when to be able to teach others, one must first become the creature of education.

We said there was blonde, brunette, demi-blonde and demi-brunette landscapes, flowers, fruits, etc.

Let us illustrate.

California is semi-tropical.

It should be painted with the Intermediate family of the regular palette. In summer,

Light family first, Dark next, followed by the Intermediate.

The Dark family in the middle, would make it warmer here.

Again, dark first, Light next, Intermediate last; the Light family in the center support, would make it colder; thus is the character of the seasons represented by the law of support.

But in California is a place, called Lake Tahoe, at a high altitude, in a semi-tropical clime, where snow is the exception, and so high in altitude that snow is the rule.

It must be painted with the Intermediate family of the broken palettes, so that your canvas will say by these tints, Intermediate country, high altitude, and every flower, fruit and thing will have its own complexion, tint, and nothing else will do it.

Mexico. This is a tropical clime, and the plains of Mexico should be painted with Dark family of the regular palettes; but in Mexico there are high plateaus and mountains that rise to the regions of eternal snow; they must be painted with the Dark family of the broken palettes, which will say, hot country, high altitude.

Minnesota, a high northern altitude, with its uniform cold climate, is painted with the Light family of the regular palettes; but

Michigan, also a cold climate, but broken climate, would produce broken tints; it must be painted with the light family of the broken palettes.

California is painted with the Intermediate family of the regular palettes; but

Illinois, situated in about the same semi-tropic latitude, but with a broken climate, would be painted with the Intermediate family of the broken palettes, and with nothing else could you exactly match its tints.

For the sun of the tropics produce tropical complexions, and the character of climate and the force of sunlight, qualify the complexion of tint; in other words, every locality has its own type of complexion.

For this reason the lemon of Florida would be found to be as dark in complexion as the orange of Minnesota, and the same radical change would be true of the tints of fruits and flowers.

Animals. Take the fur of animals, and those of high northern altitudes will have a cool, clear appearance; those of the tropics a sultry, tan appearance.

The same is true of birds that do not migrate; and all along the line between these extremes there is a marked difference in this direction in everything you find to paint.

The rule is, first stop to think, then paint. Paint it as it is.

Take first as an illustration, the crab apple, a wild apple; all its ancestry back to Adam were crab apples; paint it with a regular palette.

Take grafted fruit; grafted from one tree to another of a different variety, the product is a broken race of apples, with broken tints, paint with a broken palette.

The same is true of flowers, animals, etc.

The technic of art must include the technic of color; and the technic of color is the technic of nature.

By this law the furrier knows the quality of his furs, the grain dealer his grain, the botanist his plant.

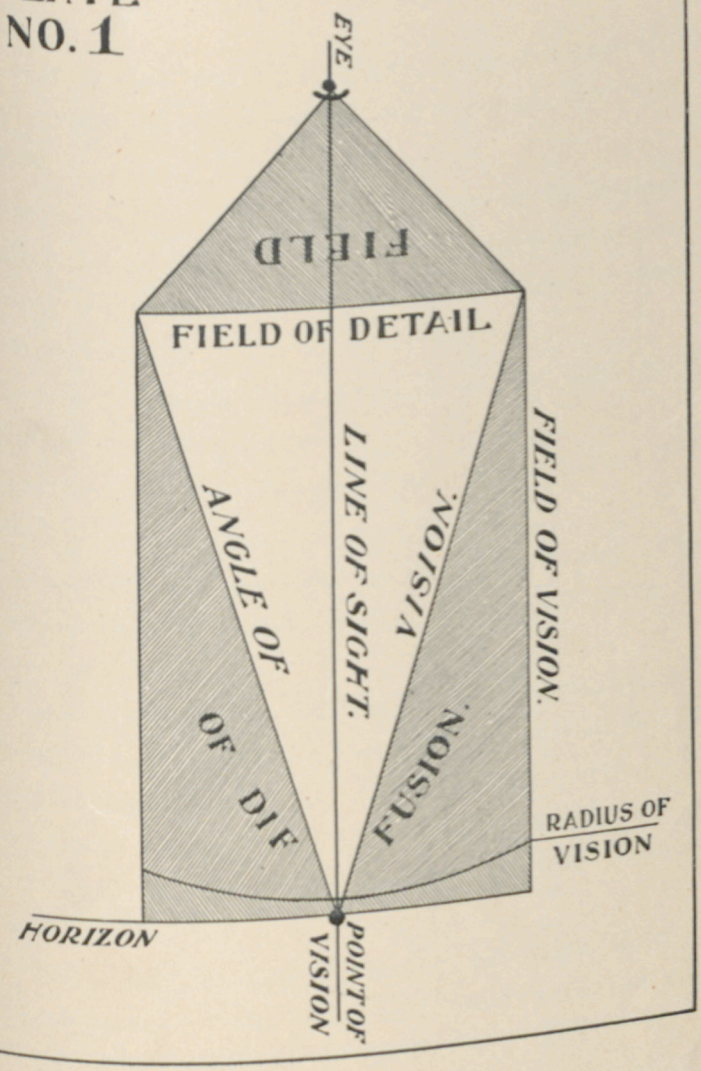
Shall the artist, then, discard what is so apparent to the observant, and so potent in his canvass?

The false and lavish criticism, which has set in judgment, without knowledge, in matters of art, should be made to bend to the law of its science.

Until the artist is recognized, on the merit of his work by a philosophy of fact, rather than of fancy.

SIMPLE LINEAR PERSPECTIVE.

PLATE NO. 1



CHAPTER XI.

INSPIRATION OF THE ARTIST, HARMONY, METHOD—OPPOSITION OF THE PALETTES, ANTAGONISM, INSPIRATION, AND WAR OF RACES.

While we write thus, we would not be understood as discarding the principle of inspiration which must possess the artist; for the artist, like the poet, must be inspired with his subject in order to do it justice.

And false methods of execution, cripple and destroy the effort of that inspiration.

Inspiration, without method in execution, is to be despised.

There is but one method, which is right and proper, and that method is clearly defined by the character and law of color.

It is not enough that the artist make a pilgrimage to Europe of a few months, to return with a silk hat, kid gloves, gold headed cane and empty head expecting to be lionized, for he knows little, who does not know that long years of patient study are required in the European schools.

But the American artist, turning his back upon the slow development of the past, and filled with the spirit of his country's progress, should keep pace with the onward march of science, until in art, as in everything else, we wear the crown of victorious endeavor.

Again, not only do we find that the three-fold law of color handled in this manner, is graphic, and harmonious, in its contrasts; but it is capable by the same law of producing weird and strange effects.

For instance, Dante's Inferno, or Michael Angelo's judgment scenes, in which chaos and carnage and the direful are expressed.

Where all the different families of color are brought forward upon the canvas at once, and opposed to each other, in order to express this character, and by no other means, could the artist produce his realism. This intricate field of effort is the Sanctum Sanctorum of the artist, who, educated to a thorough knowledge of his resources and familiar with the language of his palettes, opposes them to each other, not by born genius, but by the power of thorough education and inspiration.

This war of races as opposed to each other, is the algebra of art, and constitutes the most intricate study of the artist's execution.

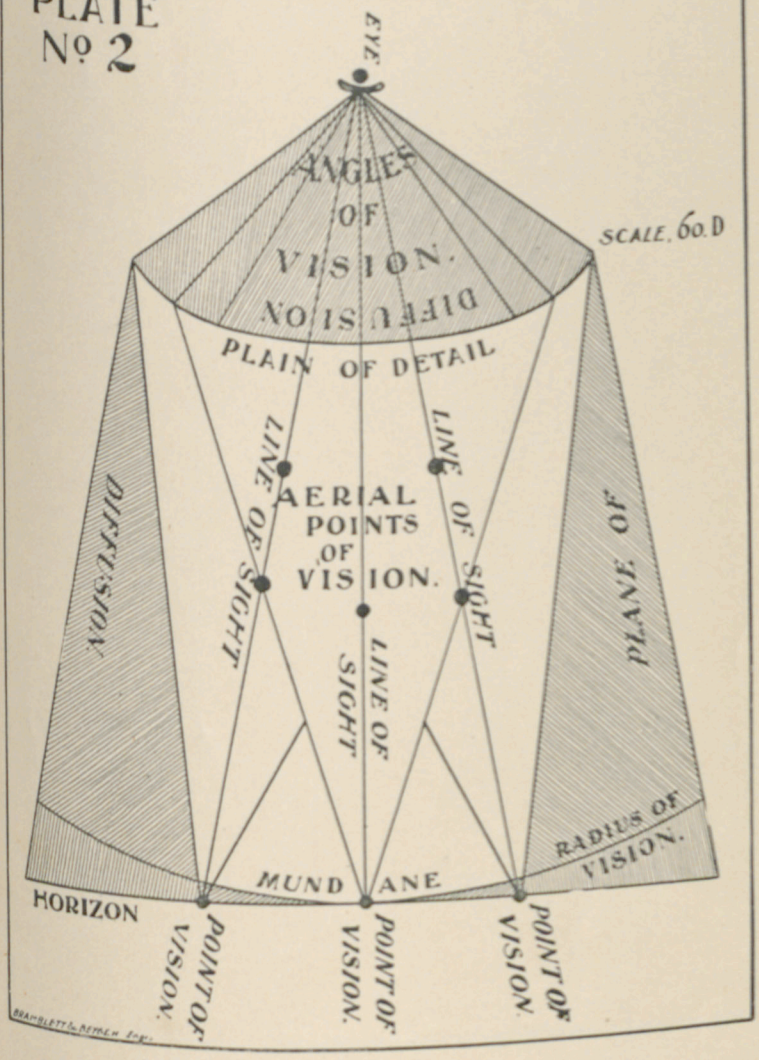
In other words it is the war of the palettes, the war of races, the carnage and strife of nature, the dire and dreadful, the discordant and antagonistic.

It is the negative side of nature and the antagonism of her harmony; and this condition and expression is obtained either in the regular or broken palettes, the broken palettes, of course, being the most intricate.

COMPOUND LINEAR PERSPECTIVE.

MUNDANE AND AERIAL.

PLATE
Nº 2



CHAPTER XII.

LAKES, THEIR USE AND CHARACTER, HOW EMPLOYED—THE TOILET OF THE PALETTE; HOW TO PAINT IN WATER, AND PASTELLE PAINTING—USE OF COMPOUND VIRGIN TINT; ITS CHARACTER AND APPLICATION, ATMOSPHERE, BACKGROUNDS, EYES, HAIR, DRAPERY, ETC.—COMPOUND PALETTES; THEIR USE IN CONVENTIONAL ART.

Lakes.

Aside from color we have what is known as lakes, as follows:

Yellow or Indian Lake, a specie of impure yellow.

Rose Madder, Madder Lake, Rose Lake, Carmine, etc. a specie of impure red.

And mauve, the Blue of the Lakes, a bluish Purple, and the nearest approach to blue.

Lakes are not colors; they are oily inks of animal or vegetable matter, they should never be used to paint with, but only to glaze a painting which has been executed in color, after it has been brought forward to its finish.

In other words Lakes are the toilet of the palette; they should never be mixed with color, and work so treated is a certain failure.

Only Black, White and Megilp should be employed with Lakes; Megilp is the only medium that will hold them in suspension upon the surface of your work, and

give them permanence; their purpose is to veil, tone down, subdue, to heighten the flush on the cheek of nature and disguise the tan and freckles.

In other words, the artist is the lover of nature; he says to her, "You are beautiful and sweet. I will flatter your loveliness;" hence with Lakes he executes what is known as Master strokes, finishing touches, and so embellishes his work.

These Lákes, as in color, are laid out in order upon the palette, and formed into virgin tints, demi-tints, grays, dead tints, compound virgin tints, etc., for the purpose mentioned, as the artist would lay his palette from color.

Again, what is true of oil, which is the par-excellence of chromatic execution, is also true of water color; first, broad wash with one palette, hatch with the next, and stipple with the last palette; and similar results are obtained.

Also, in Pastelle painting, rub in with first palette, hatch with the second, stipple and hatch with the last. Stipple is to dot in. Hatch is to work with short strokes by inter-lining and cross-lining.

Uses of compound virgin tint:

Compound virgin tint is for painting backgrounds, hair, eyes, drapery, bark of trees, road dirt, mud, sand, feathers, wool, clouds, vapor, smoke, atmosphere, or any other thing of a broken or indefinite character.

To illustrate, take the background; compound virgin tint is the old feeble grandmother of the palette, who, taking her children, grandchildren, etc., the tints, demi-tints and grays, in her arms and placing them upon her

bosom, says, "See how sweet my babes look," for the philosophy is this. This feeble, sick, broken tint, supporting the healthy, vigorous tints, demitints and grays; they stand out as by that contrast of health and strength, as opposed against weakness and feebleness.

Again, the compound virgin tint must be composed of the palette employed in coating; no other would do this work, for no other could make the same kindred claim.

Again, look into the eye; you call it Black, Blue, Brown, Gray, etc.; it is full of little particles of tint of various quality, which makes up a common complexion, which you designate as Black, Brown, Blue, etc. It is broken tint, paint it with broken tint, and by no other means can you obtain its humidity and intelligence.

For by adding to your compound virgin tint, this or that color or tint of your palette, its variety is as complete as all the rest of your palette combined; and yet it maintains its character. Here we suggest that compound virgin tint differs from demi-tint in this, it is more equally balanced in colors.

A demi-tint having a preponderancy of two colors and but a moiety of a third one. Compound virgin tint being more equipoise in its character, demi-tint, then, is more decided in its character and more assertive on the canvas.

Again, there is not such a thing as a Black, Brown or Blue eye to be found on earth; the Blue is Purple Gray or Purple Green Gray; the Black is Purple or Purple Green; the Brown, Russet Purple of broken tint. This is also true of hair, either of men or animals;

you could not describe it by any other means without having a lock to match by. This is the law of its exact description; you could neither write it nor correctly express it by any other means.

You say Black, Brown or Red hair; there is no such thing, for Black hair, you will find, is Purple Green or Purple of broken tint.

Brown hair, Russet Purple; Red hair is Russet; sandy hair is Russet Green or Green side of the scale of compound virgin tint.

And again, all hair is gray. Clouds, rolling masses of vapor, atmosphere, oxygen, hydrogen, nitrogen, compound together, must be painted with this element of the palette.

Dirt, mud, etc., chaotic matter, broken together, must be painted with the chaotic element of the palette, for like begets like.

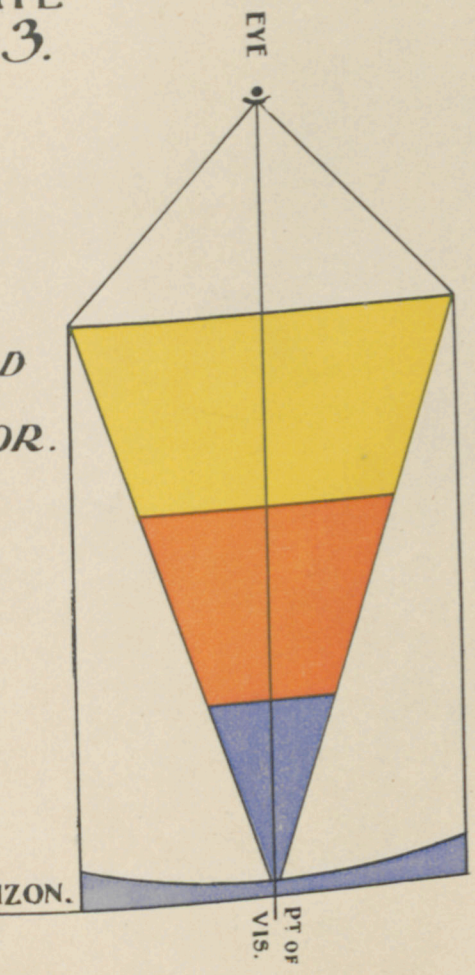
Consider your subject, find out what its character is, and take its kind to paint it with; in other words, paint with your brains.

There are certain color pigments in the market which possesses the quality of compound virgin tint; namely, Raw Umber, Roman Ochre, and others of like character, and to judiciously use them one must ascertain to what palette they belong.

There is also a compound palette where all the palettes are mixed together, which is really the conception of broad style, and which from their very nature, is the babble of chromatics, and only to be tolerated in decorative work where nothing but suggestion is required.

SIMPLE CHROMATIC PERSPECTIVE.~

PLATE
No. 3.



CHAPTER XIII.

LINEAR AND CHROMATIC PERSPECTIVE; THEIR RELATIONSHIP IN SIMPLE AND COMPOUND PERSPECTIVE—QUALITIES OF CHROMATIC PERSPECTIVE IN PORTRAIT AND LANDSCAPE PAINTING —THE LENS A SCIENTIFIC EYE—THE LAW OF CRITICISM—CHARACTER OF FLESH TINT.

Linear and chromatic perspective.

In order to be an artist two things are necessary to be fully understood; namely, linear perspective or perspective of line, and chromatic perspective or perspective of color, and these two stand inseparably connected; if then perspective of color be opposed to perspective of line, the value of both is lost.

The principles which underlies the one, must be as radically endorsed by the other; but as the field of drawing has been fully discussed and thoroughly systematized, it is not the province of our limited space to discuss it; as many excellent text books have been prepared on this subject.

We trust, however, that the reader will not fall into the rigid eye process of criticising pictures, and suppose that because the eye can contemplate but one thing at a time; therefore, the artist must only paint one central thought in a picture with fidelity and clearness, and that all other things in his work must bend to that as an indefinite accessory, for every glance of the eye creates a

perspective and point of vision, embracing definition and detail. And this compound perspective is essential and meritorious in any execution.

Plate No. 2.

The lens is a scientific eye and contains the principle and law of Linear perspective in perfect form; therefore, whatever is registered in definition and detail by the lens, should be painted in detail by the artist.

The eye and the lens possess but one focal point or point of vision, which is the point of sight; and all perspective lines which are found within this field of vision are angular, terminating in their course at the focal point.

And all things found within this angle of vision should be painted in detail; that which borders this field would be diffused; this is simple perspective.

Plate No. 1.

Compound perspective is where the eye, with a succession of glances from the same standpoint, drinks in more breadth of field by creating more breadth of detail in the same field,

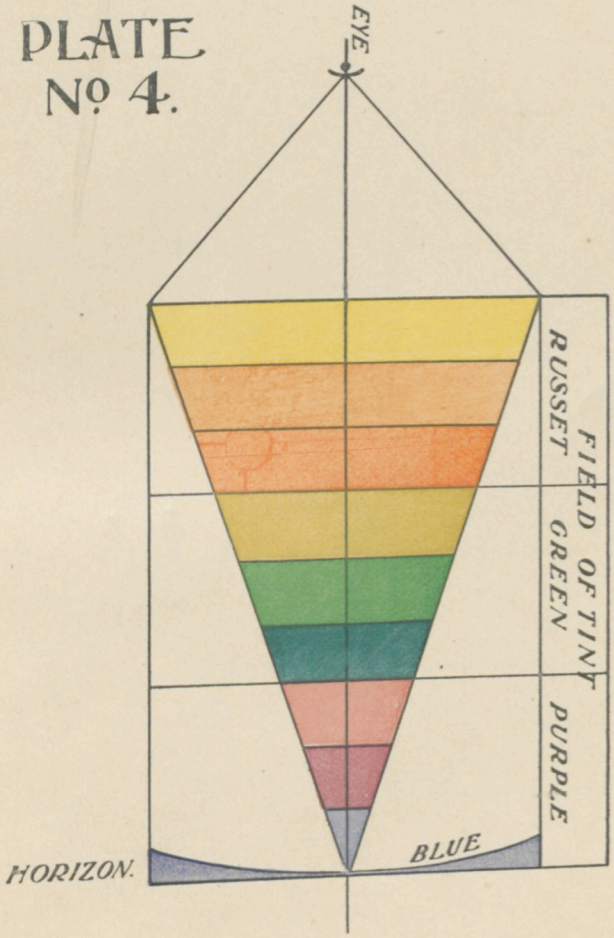
The artist with fixed eyeballs should be careful how he sneers at these values of detail found in the essays of his fellows, for they stand fully endorsed by the science of their work, and the time is near when the bray of the Ass will no longer be considered the voice of criticism in the field of American art.

See plate 2.

Acting in full accord with the principle of linear perspective we have chromatic perspective, whose character is controlled by as fixed and inflexible a law.

CHROMATIC PERSPECTIVE -

PLATE No 4.



Yellow, the nearest lightest color.

Russet, the nearest lightest tint.

Russet Green, the nearest lightest demi-tint.

Red, intermediate.

Green, intermediate tint.

Russet Purple, intermediate demi-tint.

Blue, the darkest shadow color.

Purple, the darkest shadow tint.

Purple Green, darkest shadow demi-tint.

Blue, greatest distance; Purple next, Purple Green next, Russet Purple and Green next, Russet Green next, Russet nearest.

Thus do we travel from distance to extreme foreground.

See plates 3, 4, 5.

And thus do we travel from the distance to the foreground of a face or head in painting a portrait, employing the grays of these tints in this order in our supporting palettes.

Employing the uniform texture of a compound virgin tint gray in the last palette for the complexion and cuticle or skin texture, which by the underlying perspective, stands out in full relief and naturalness of tint.

CHAPTER XIV.

PLAN OF ARRANGEMENT OF THE PALETTE—GLAZINGS, THEIR RESOURCES—LIGHT AND SHADOW—ACCIDENTS AND TRANSPOSITIONS OF TINTS—THE LAW OF OPTICS—LIGHTNING PAINTERS—CHEAP JOHN SENTIMENT—DISPLAY OF PAINTINGS—ART IN DISPLAY—IN THE HOME—WITH THE FLORIST—IN DECORATION, PERSONAL APPAREL, ETC.

The plan of arranging the palette for work, is first arrange the colors in their order *(See plate 6.)* on the upper edge of the palette ranging from right to left, and mixing the colors into virgin tints, intermediate part of the scale, you take from these and placing aside, add of your lightest or darkest color in the combination to drive them towards the light or dark side of the scale, as occasion may require.

Again, all the resources of the palette are yours to glaze with, even to white or black.

Poison carried in one's pocket would not injure, but taken into the stomach would prove fatal; so black mixed into your pigments destroys, but applied as a glaze upon their surface veils them but does not kill, but makes them sad; and here we remark that shadows fall upon objects, not into them.

So of sunshine; hence, do not imbed them in your work but place them on the surface where they properly belong.

Your sunlight and shadow tints then should be supplemented by sunlight and shadow glazings, and these underlying supports will give realism to this handling and intensity to your work.

For the shadow side of tint is but the approach to shadow, or the support to shadow proper, because it has in it a certain amount of illumination from the very nature of its character. Hence, the true character of shadow is only obtained by supplementary glaze over a proper support. We read it thus: Shadowy, shadow, oblivion; in other words, weak, strong and intense.

Transposition of color.

Again we find objects that are Green, Purple, Red or Blue in character in foregrounds; to paint them so in the perspective coating would be a decided error; they must receive their respective character which is one of opposition and discord in the glaze.

Thus, with a regiment of soldiers composed of different nationalities, they would be treated with a common palette support, and their opposing and discordant complexions imparted by suggestion in the final glazing, or by conventional handling, or by the opposition of the palette.

Again, when the eye contemplates a blue or purple flower that is the field of vision proper, and the limit of perspective vision.

In other words the eye cannot at a glance contemplate a purple and yellow object at the same time, it must create two fields of vision to do so; hence, all near objects must be contemplated as mono-chromatic or pictures in themselves.

The eye can only drink in compound chromatics by the rule of chromatic perspective. As we have before suggested, the eye possesses the power of long or short focus; its long focus has the element of compound perspective or perspective at large; its point of vision is always found upon the line of the horizon. The short focus only embraces an object and the tint of that object; its focal point is found in the object itself or beyond it; in other words the eye can only read what lies between it and the point of vision.

In long focus it possesses multiple powers. In short focus, simplex; this transposition of the focal point is the real philosophy of the transposition of color, and of simple and compound, linear and chromatic perspective. *(See plates 2 and 4.)* For the same principle which underlies one embraces the other; for instance, the focal point of Yellow is shortest focus, the focal point of Blue, farthest, etc.

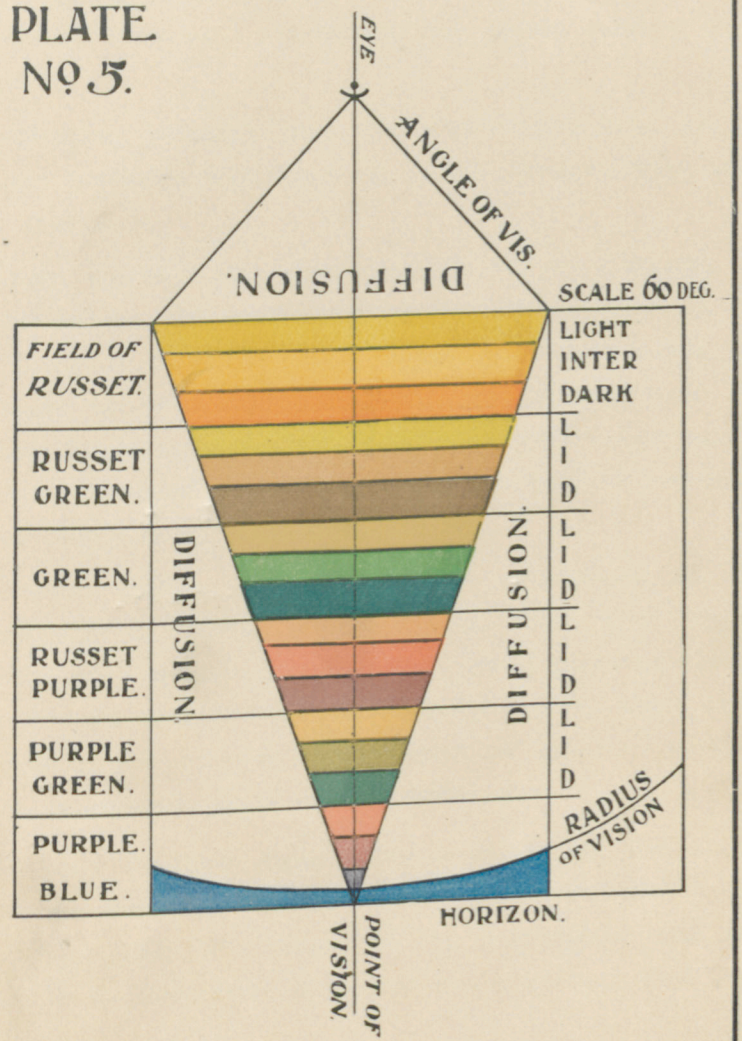
Hence, full relief in color must be based on the law of perspective support, and complexion must be glazed upon that support.

In other words, the artist must execute on the principle of chromatic perspective and support first, and then with the finish palette produce upon this support, naturalness, complexion and the accidents and transpositions of tints, as observed in nature.

The law of color, then, as well as the law of line, is the law of optics, and whoever attempts to execute by any other principle has not so much as assayed to enter the field of art, and is not worthy of passing notice.

COMPOUND CHROMATIC PERSPECTIVE.

PLATE. No. 5.



Away then, with your ignorant geniuses to the manor born. Baboons of art, who, sitting on the fence, imitate. Whose pictures are placed in every shop window, to the disgust of cultivated sentiment, and whose venders *bray* of art.

Lightning painters they, the twenty-five cent artists, and art teachers, who know so much because they were born that way.

Away, we say, and give place to the considerate, the scholar in art, the cultivated genius whose studious life and integrity to the science of his work has made his moments precious and valuable to the student and the public. Such men are too worthy as public benefactors to be handicapped and driven from the field of American art by this Cheap John sentiment.

A good picture should never be prostituted to the degradation of commercial display in shop windows, in common with general merchandise; *good* pictures should have friends and not be compelled to select such company, or be subjected to the criticism of ignorant window gazers, who know little of the value of art.

Not only do these suggestions apply to the artist and the studio, but also the landscape gardener, the florist, the lithographer, the home in its decorations and the person in its decorative appointments, may here find food for thought.

Select your wardrobe from the palette of which you are a member and you will look at your best thus arrayed.

Do not place your flowers in a promiscuous crowd of opposition; group them in their own family circle and you will have harmonious contrast.

So of the home; if your decorations, upholstry and appointments are selected from some common family beauty, sweetness and harmony will be the result; but the contrary never.

DARK FAMILY OF COLOR.

Russet Purple demitint Gray improperly called Drab Grey color

DARK FAMILY OF COLOR.

Purple Green demitint Gray, improperly called Drab Gray color.

DARK FAMILY OF COLOR.

Purple Green demitint Gray, improperly called Drab Gray color.

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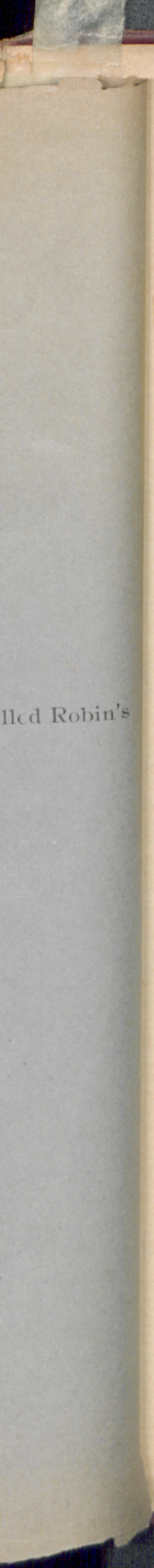
DARK FAMILY OF COLOR.

Compound Virgin Tint Gray, improperly called Robin's Egg Blue color.



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